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DAN PANOSIAN ON X-MEN #304

ISSUE #2

DAN PANOSIAN

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INTRODUCTION:

In comic books' golden age of the '40s and '50s there was no star system and anonymity was the rule. Oh you might have a Will Eisner running his own studio producing The Spirit under his name (and only his name), but millions of Uncle Scrooge fans knew Carl Barks only as "the good duck artist."

The entertainment business knows that stardom is a double-edged sword. It may seem odd now but in the early days of the cinema movie makers tried to keep the actors anonymous so that they could keep the salaries low and the performers interchangeable. But it soon became obvious that the right name on a marquee could turn a flop into a hit, and thus were born movie stars--and movie star salaries. Before long, super-stars like Charlie Chaplin, Mary Pickford, Douglas Fairbanks and director D.W. Griffith were announcing that they were forming their own company, United Artists and would run the business themselves. "The lunatics," lamented an industry insider "are running the asylum."

Many now see Marvel as the enemy of the comic book star system, but it is forgotten that Marvel probably created it. Other companies allowed artists to sign their names, but Marvel virtually billboarded their creators' names on every splash page. They appeared in brightly colored boxes, written in bold ink and usually preceded by inimitable Stan Lee hyperbole, even for the letterer.

Now Dan Panosian is moving from Marvel, a company that created the comic book star system, to Image, the company that the star system created. Dan's enthusiastic opinion of Image, and especially Rob Liefeld goes strongly against the negative buzz that the new company has attracted. And guess what? He also still likes Marvel.

Maybe the star system works.

Thomas Harrington

DAN

Tom Harrington: How do you get on *X-Men* anyway?

Dan Panosian: It started off with Rob Liefeld giving me a recommendation to work on some *New Mutant*'s pages that he was doing and he recommended to Bob that I fill in and help out on the inking of about six pages. Even though that never happened I guess that put the seed of thought in Bob Harras's head. I think it was the first time he'd heard of me. From there I just started doing little things like an annual here and there. In that office everything's really rushed so they always need help, and it was just a matter of convenience. I was up in New York a lot and I was very fast. When they needed some help I was there to help them. I just kept trying to get better and better and Art Thibert helped me a lot, inking-wise. Things just worked out from there.

TH: Howard Mackie gave you some advice on pencilling?

DP: I was just doing inking at the time. So he would help me out on the inking and I'd go up there and I'd help Artie when he was doing a few issues of *X-Men* right after Jim Lee left. Then I was doing *X-Force* with Rob Liefeld. I inked Rob Liefeld's last issue and then Mark Pacella and I took the book over for Todd before Greg Capullo showed up.

TH: Actually I heard a similar thing from Mike Mignola once. Did you know that Mike had a really low opinion of his early art. I'm sure he's exaggerating a bit.

DP: Whose art?

TH: His. Mike Mignola's art.

DP: Really? If you look at Mike Mignola's art when he first started and you look at it now, it's completely different. You wouldn't even recognize it as by the same person.

"I INKED ROB LIEFELD'S LAST ISSUE AND THEN MARK PACELLA AND I TOOK THE BOOK OVER FOR TODD BEFORE GREG CAPULLO SHOWED UP."

There's little things here and there but as a whole he went in a completely different direction. I just love that stuff.

TH: I think he's great too, but he said in his opinion he wasn't so hot and made some mistakes, but the fact was he was in New York City and he says it just happened that eventually they would have to call upon him in times of desperation, just because they knew he was nearby. So even in these days of fax machines and Fed Ex, that's still a big help.

DP: I remember I did a page for the *X-Men* annual, the first one, Jim Lee had done thumbnail sketches for a couple of pages, even the ones P. Craig Russell did in the beginning. There was one page that hadn't been done and they needed it that day, so I went home and pencilled and inked that thing the same day off one of his roughs. It just happened to be that I was in the office then.

TH: The trial by fire method. I get the impression that a lot of people really do learn how to pick up skills fast that way.

DP: Yeah, it helped me. It helped me a great deal.

TH: How far back does your doing art go?

DP: I started a business when I was 14 called Anvil Enterprises and what we did was character illustrations for role playing games and stuff like that. When I was 15 I bought my own car and I was real happy. I thought I was rich then.

TH: Any 15-year-old who can buy his own car is.

DP: I always wanted to do Marvel Comics. At the time Len Kaminski, who's writing a lot of Marvel comics right now, was submissions editor. There was this book called *The Marvel Comics Tryout Book.*

TH: What year was this?

DP: Let's see, I'm 24 now, I was 14 then, so 10 years ago.

TH: So about 1983 or so. Yeah that's about when that came out.

DP: I was just a young kid but he sent me back a personal letter and I know generally that they didn't do that back then, or they still don't do that now, they just send form letters, but he sent back a lot of stuff

ON MAREL TRY-OUT BOOK: "I REMEMBER MY FATHER AND I CHANGED THE WORD BALLOONS AND WE PUT IN OUR OWN WORDS. WE KIND OF MADE IT LIKE A HUMOR THING."

and it was kind of weird. When I first moved into Marvel offices he heard that I was there and he remembered me. At that time he was an assistant editor to Howard Mackie who's writing *Ghost Rider* now.

TH: So this is pretty recent?

DP: This was three years ago, when I went to Marvel Comics. Before that I had done some work for Eternity Comics. Actually I got my start when I went to New York and a fellow by the name of Joseph Naftali, he has a comic book business called Continuum Comics--

TH: I'm familiar with Continuum.

DP: And he gave me my first job as a professional illustrator. I inked a job with markers and they're still printing it today.

TH: What was the title? Was that *The Dark*?

DP: Yeah, *The Dark*. So I used the samples of *The Dark* to kind of get in and I got in with Neal Adams at Continuity Studios.

TH: It's interesting that you mention the *Marvel Tryout Book* because actually I know of at least one other artist who actually submitted the *Marvel Tryout Book* and got an assignment from Marvel.

DP: Who's that, Mark Bagley?

TH: I no longer recall his name. I don't think it was Bagley. I believe he was a foreign artist, but it astonished me to find out that Marvel really did look at the tryout books and hire people because of them.

DP: I remember my father and I changed the word balloons and we put in our own words. We kind of made it like a humor thing. We had a real fun time with it. We figured let's do something different to catch their eye.

TH: That's probably a good way to make something like that stand out.

DP: I figured they got tons of those in. I know today Marvel Comics gets tons and tons of mail.

Unless you send your submissions and your artwork with a self-addressed stamped envelope that will fit your stuff they can't send it back, and even if they do send it back it takes about three to four months and it's usually a form letter.

TH: I'd say that it's not true only of Marvel, it's true of all publishers because publishers that get less mail also have smaller staffs.

DP: So it's not that easy.

TH: So your interest in drawing and in comics goes way back?

DP: I loved that stuff. I started out reading everything by John Buscema, all the Conans, and *Savage Sword of Conan*. A few years ago I did some Conan pin-ups. I was real happy.

TH: He was *the* model artist of that period.

DP: Yeah, he was the best. I just couldn't believe that stuff. So when I got to Marvel I go, oh I want to draw *Savage Sword of Conan*.

TH: I can imagine.

DP: It was always just a blast working at Marvel. I always had fun. It was just like I thought it would be.

TH: Even just being a freelancer and popping by the offices and dropping off stuff?

DP: It was just great. Everyone was very friendly and everyone looked like they were having a good time. It looked like a fun environment. I go, yeah this is what I want to do for the rest of my life.

TH: The pacing and such is so hectic, like you said.

DP: It's pretty hectic, but you're drawing all day. You're drawing super-heroes bash each other's heads in. It's better than all the other jobs I had. I've done just about everything.

TH: Like what?

DP: I did a lot of construction. I worked in a restaurant as busboy and a waiter. I worked in a warehouse.

"YOU'RE DRAWING SUPER-HEROES BASH EACH OTHER'S HEADS IN. IT'S BETTER THAN ALL THE OTHER JOBS I HAD."

Data entry on a computer. All sorts of stuff. I was going to college for a little while and I decided that I wanted to see if I could get into comic books, and once I started getting some work I never went back.

TH: Did you major in art?

DP: No, business administration.

TH: That's interesting. I know you've been doing art since you were a teenager like you said, and even making money at it.

DP: My father had his own ad agency and he was doing national ads so basically when I needed help in learning about business he was there, so I didn't see the point to going to school. I did want to be able to handle my money or manage the money so I wanted to learn as much as I could.

TH: What did he think of your interest in drawing and in super-heroes?

DP: Well, the type of artwork he did was very commercial, but he always wanted to do comic books. I guess he's very, very proud of me and happy that I'm doing this now.

TH: I've met a lot of cartoonists and comic book artists who can get work in commercial artwork and either have decided against it or do it only when they have to. Most of them could do much better in the commercial artwork field, but as a guy I know put it, the job was driving him nuts and there was nothing in it for him, whereas doing comics he found a lot more satisfying.

DP: Well it used to be that you could make more money in commercial art, but now it's the other way around. You can make more money in comic books.

TH: That's true for the big artists, but it's a struggle getting to the position where you are.

DP: Bill Sienkiewicz did that for awhile.

TH: Commercial work?

DP: Yeah, he did a lot of commercial artwork. He's unbelievable.

TH: Yes Sienkiewicz has done some fantastic stuff. *Stray Toasters* amazed me. When I read that story for the third time, I actually did understand it from beginning to end and I was really impressed. His work on *Big Numbers* was also great. I was sorry that that didn't go past the second issue.

DP: Everything he does...you know the guy has like a vision for all this stuff. It's not like anyone else's.

TH: So you like Sienkiewicz and Buscema. Any other artists that you really like?

DP: Well, my favorite was always John Byrne. I just got the opportunity to meet him at the San Diego Con, this last one. But I mean I like everybody. I looked at George Perez. I looked at Art Adams. I like Walt Simonson. I love the story...I remember when *Starslammers* came out I was just getting into comic books. Frank Miller, when I was

(MY FATHER) "ALWAYS WANTED TO DO COMIC BOOKS. I GUESS HE'S VERY, VERY PROUD OF ME AND HAPPY THAT I'M DOING THIS NOW."

younger...two years later I bought another car, I got a personalized license plate that said RONIN. I mean, I was really into the comic books.

TH: Yeah, and *Ronin* was, at the time anyway, considered a failure. I don't think it made a comeback until his *Dark Knight* book was such a hit.

DP: I loved that stuff...the Ronin stuff. I was a big, big collector. I have about six or seven of each one.

TH: Have you looked at his *Sin City* work?

DP: Oh yeah, I love that too. I got to get one of the Sin City T-shirts. Have you seen those?

TH: No, I haven't.

DP: Oh, those are great.

TH: Going back a little more, you did stuff at Continuum. Did you mention Continuity?

DP: I only did about an issue for Continuity and that's it, and then I went to Marvel Comics and started doing backups, and I was also working at DC Comics doing a monthly over there.

TH: What was that title?

DP: That was called *Spelljammers*, and it was actually around the seventh issue or something like that. Joe Quesada, it was his first work. He did his first professional stuff over there.

TH: What did you think of his work at the time?

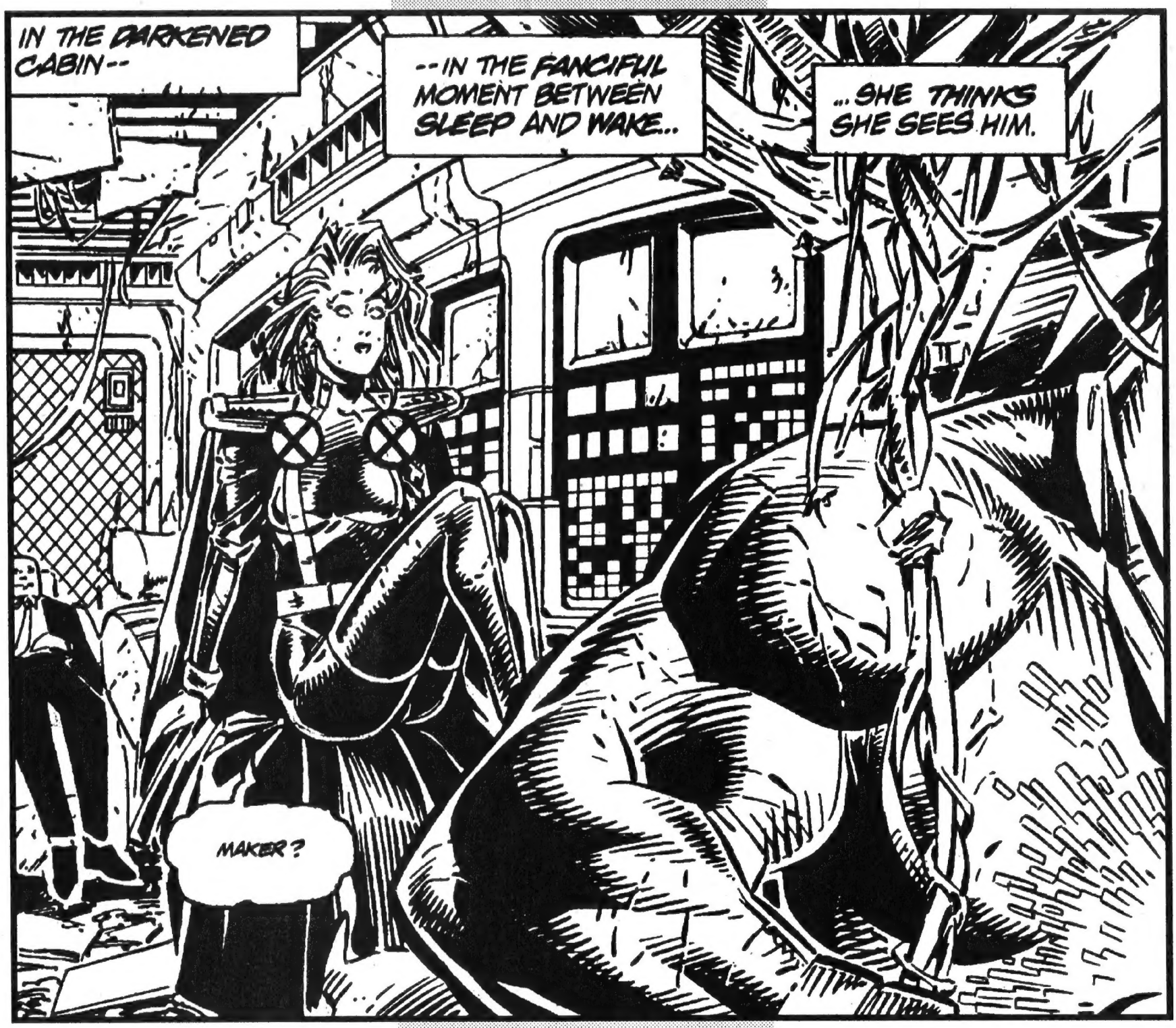
DP: Joe and I are good friends. His first stuff, his biggest influence was Mike Mignola. Now, he kept some of that, but he totally went his own way and he's seen what's happened.

TH: Did he do the "Swords of Azrael" series?

DP: Oh yeah.

TH: I've been really, really impressed by his artwork. He seems to be able to do what people call the Image style now, but in a much sharper way so that the storytelling

"I LOVED THAT STUFF... RONIN STUFF. I WAS A BIG, BIG COLLECTOR. I HAVE ABOUT SIX OR SEVEN OF EACH ONE."



is really good.

DP: Yeah, he's a real good storyteller, and if you ever talk to him he'll tell you that he's still working on his storytelling. I don't know, I think he's one of the better storytellers in the industry.

TH: How do you feel about storytelling?

DP: I think it's very, very important. There are some people that are really gifted that can do that stuff. I do think it's very important to show big images in comics like those payoff scenes or whatever people are calling them. One of my first comic books was either a Neal Adams *Batman* which had a lot of nice big shots of Batman, or it was Joe Kubert's *Tarzan*. It was one of those big, big oversized comics, and the best part about that comic book was that there were always full pages of Tarzan fighting a lion, or running, or jumping, and they had a lot of posters in it. There were just a lot of big posters of Tarzan and I thought that was the best comic book in the world. When you're a little kid around seven or eight years old that's what you want to see. Even with Frank Miller's *Dark Knight* stuff, there's big payoff scenes where you get to see big full shots of Batman slugging it out with Superman, or Batman leaping down on the city. I mean you spend more time looking at those pages than you do looking at the pages that lead up to it. I mean every page is very, very important.

TH: That was one of the interesting things about that book. I think he showed that you could take a big powerful splash page that had a strong image and put it right next to a page with 48 panels on it.

DP: Yeah, well there's a reason for that. You have a lot of small panels to like speed you along with urgency. They're leading you up to something big. It's all pacing.

TH: How do you feel about something like the *Watchmen* done by Alan Moore and Dave Gibbons on what they call the Steve Ditko grid?

"I DO THINK IT'S VERY IMPORTANT TO SHOW BIG IMAGES IN COMICS LIKE THOSE PAY-OFF SCENES OR WHATEVER PEOPLE ARE CALLING THEM."

"I DESIGNED WITH MARK GRUENWALD SOME CHARACTERS CALLED ANACHRONAUTS."

It was just three panels across, three panels down, every page, sometimes combining them but always...if you held them up in the light you'd see that grid across them.

DP: I think every single person working in the industry felt that was one of their favorite series. Everyone was impressed by that. I also got every single...I got doubles of all of those. I love that stuff. It's just like a novel.

TH: Have you done much pencilling work since you've been on the *X-Men*?

DP: I did some backups here and there for Marvel Comics, pencilling. I designed with Mark Gruenwald some characters called Anachronauts.

TH: Anachronism and astronaut?

DP: Yeah, they travel like astronauts, but through time. There's about seven characters and it was really fun designing them, I had a great time. Their book is going to come out soon.

TH: Is this going to be a Marvel book?

DP: This will be a Marvel book written by Mark Gruenwald.

TH: Is that going to be a Marvel universe title or something for Eclipse?

DP: A Marvel universe title. They'll travel through the present time and meet up with modern day super-heroes. They'll go back in time, probably even prehistoric times. I can see them having something to do with dinosaurs--dinosaurs are so hot right now. You can see them in the future in space, probably even make appearances in the *2099* line.

TH: Do they have super powers?

DP: Yeah. One of them is eternal. One of them is like half man and half machine.

TH: A cyborg?

DP: Yeah. That's my personal favorite character. He's Death Hunt 9000. I really had a lot of fun with him. There's one like an alter ego, the Black Knight. I can't wait to see what happens.

TH: So that was your first chance

"TO GET TO DO IT FOR MARVEL COMICS, I WAS REALLY HAPPY. I MUST HAVE

to really design characters?

DP: What I had done was kind of interesting. With that business of mine, Anvil Enterprises, that's all I did was design characters. I really enjoy that. To get to do it for Marvel Comics, I was really happy. I must have thanked Ralph Macchio maybe one hundred times for the opportunity. From there I did *X-Force* and I did...the book was kind of late that last issue that Rob did and they needed a backup story. I ended up pencilling the backup story for that and inking it. I think I did the whole thing overnight.

TH: That must have been quite a way to get started, by doing it.

DP: Yeah, but I was so hungry for that X-Men office and I really wanted to impress them that I'd go a day without sleep to do...

TH: All of a sudden you're being asked to do a story in 24 hours for pretty much one of the top five comic books in America.

DP: Exactly. That book was selling unbelievably. And I'm still a big fan at heart. I just said of course, I'm going to come in and do whatever I can. If it means working my ass off, I'm going to do it.

TH: What characters have been really pleasing to draw the adventures of? I mean you know so many of them, growing up with them.

DP: Anytime I get to draw any of the X-Men I'm real happy because I grew up on the John Byrne X-Men. Of course my favorite is Wolverine.

... IN A MANNER OF SPEAKING.
MORE PRECISELY, I CREATED AN ILLUSION IN YOUR MIND.
WHILE IT IS AN ASPECT OF MY MENTAL POWERS I'M NORMALLY ADVERSE TO EMPLOY, IN YOUR CASE, MS. BLAZE, I MADE AN EXCEPTION.
THE PROFESSOR GAVE US THE OPPORTUNITY TO RECOVER--TO GET OUR BEARINGS.
OH, PUH-LEAZE PEOPLE--
--WHAT ARE YOU GOING TO DO, LAND ON ME WHEN YOU DROP DEAD?!
THIS WAS FUN AT FIRST...

THANKED RALPH MACCHIO MAYBE ONE HUNDRED TIMES FOR THE OPPORTUNITY."

Anytime I get to draw Wolverine I get all...I have to stop and I just can't believe I'm actually drawing this character.

TH: There's a lot of possibilities with Wolverine because he has like about 10 distinctive appearances that you can draw him at.

DP: Yeah. And so many different artists have worked on him. My favorites are probably the John Byrne and the Jim Lee versions.

TH: Have you ever seen his earliest appearance?

DP: Yeah.

TH: It's kind of funny seeing where characters start and where they go.

DP: Yeah, he was a bad guy. They reprinted that a few years ago.

TH: I had a terrible ability to predict the success of something when I was young. I actually bought the issue with his first appearance and I decided well this Wolverine character looks like a lame-o. [laughs] Did you get the kind of recognition that often comes when an artist picks up something hot?

DP: It was unbelievable. I've done a lot of work. What I was trying to do was about three issues a month, which is quite a bit of work. So my name was out there, but then when you hit that X-Men stuff or if you do an issue of *Wolverine* or *X-Force*, people begin to recognize the name.

"WE'LL GO TO CONVENTIONS--AND THE LINE WILL BE OUT THE DOOR SOMETIMES."

That's the best part of going to a convention. I like doing little sketches for young kids and everything because I just remember how I was, growing up. I'm really happy to give a kid some free sketch or something like that.

TH: I got to know Sam Kieth fairly well when he was doing stuff that had virtually no recognition, zero, and somehow he managed to land a couple of Wolverine jobs for Marvel Comics.

DP: Yeah, *Marvel Comics Presents,* and that just put him over the top.

TH: And without one change in his artistic style at all. I just went to a small convention which he happened to attend and there was a line like 20 feet long for him, not quite Todd McFarlane size but pretty big.

DP: Yeah I know. We'll go to conventions--there'll be Art Thibert, myself, Mark Pacella, and the line will be out the door sometimes. I just look and I go I can't believe that it's just for signing comic books. You really feel great afterwards. Of course as soon as you leave the convention, then you're back to reality, but while you're there it's really a nice feeling.

TH: It's kind of a funny thing being a star in a field like this and you could virtually walk down the street almost anyplace and no one would

pay attention to you.

DP: I don't think Rob can. Rob Liefeld's getting to the point where people recognize him.

TH: It's because he's had so many appearances on television.

DP: Yeah he's done television, he's done that Levi's commercial. I was at a hockey game with him and little kids, maybe their parents...probably it's little kids that are more in touch with that stuff, and they had him signing, what's that book they hand out at sports games?

TH: The program.

DP: Yeah the program book. They'd run over and have him sign it. I got a kick out of that. Of course Rob's always happy to do that stuff.

TH: I didn't know you knew Rob Liefeld.

DP: Oh yeah. Now I'm over at Image Comics now. I did an issue for Mark Silvestri on *Cyberforce* #3. It was great working with him on that stuff. His pencils are absolutely beautiful. I don't know how many inkers he's interviewed, but a lot of time he'll give pencils that are so pretty to look at you feel bad even putting the pen down to

"I DID AN ISSUE FOR MARK SILVESTRI ON CYBERFORCE #3. IT WAS GREAT WORKING WITH HIM ON THAT STUFF."

ONE FRANTIC SEARCH LATER...
HE TOOK THE ONLY ATV THAT WAS LEFT IN THE REARMOST OF THE CARGO HOLD.
EVEN WITH FORGE'S FINAGGLING, ITS RANGE IS NOWHERE NEAR ENOUGH TO PUNCTURE THE E.M. INTERFERENCE RANGE.
WHAT COULD HE POSSIBLY HAVE HOPED TO ACCOMPLISH BY STRIKING OUT ON HIS OWN?
CHARLES IS NOT GIVEN TO IMPULSIVE BEHAVIOR, SCOTT.
IT IS POSSIBLE HE SENSED A LIFE OUT AMIDST THE HOSTILE TERRAIN--
--AND CHOSE TO CONFRONT IT ON HIS OWN.

them.

TH: It seems to me that there's no real exact art to inking. It not only depends on each individual inker, but it depends on what the penciller is like also.

DP: Oh yeah. Now when you get to someone like Mark Silvestri, that stuff's beautiful the way it is. Sometimes you wish you could print some of that stuff just in the pencil form.

TH: Does he capture that when he inks himself?

DP: Yeah. He hasn't been inking that long and I think he inks really well.

TH: Yeah I've heard some guys, the name is escaping me, he does *Excalibur*.

DP: The guy who pencils it?

TH: Yeah. Alan Davis.

DP: Alan Davis, yeah he's awesome.

TH: Alan Davis I'm told, I've seen some of his pencils and they practically, it's almost like he was doing an inking job with the pencil. And Mark Farmer's a tremendous inker.

DP: He's one of the best in the whole business.

TH: He's a riot incidentally.

DP: Is he?

TH: I commissioned an interview with him for a magazine...it was supposed to be very short but they submitted it three times the length it should have been. I just couldn't cut it because he was too funny. So,

Silvestri, you're doing work for...

DP: I just did one issue for him. I was going to ink Brandon Peterson's new book *Stryke Force*. Instead of working at Image I was working at Extreme Studios, which is Rob Liefeld's studio in California and I had the opportunity to pencil and ink their new book *Prophet*, and I just couldn't pass that up. I always wanted to pencil and ink ever since I broke into the industry. I said I definitely want to pencil and ink.

TH: So who's the writer?

DP: Rob is writing the book and I'm drawing it. The first issue comes out I believe the first or second week of October.

TH: What's it about?

DP: The Prophet's a very interesting character. If I could describe him I would have to say he's like a combination of Captain America and Omac.

TH: Omac, the one-man army corps, for readers not familiar with the recent Jack Kirby series.

DP: Yeah, Rob Liefeld is a big Jack Kirby fan. This guy looks a lot like Conan, which I love. I love Conan. So he always has that grim, dark, sullen look to his eye. He's basically like a super soldier.

TH: So you're doing stuff at Image and you're still doing stuff at Marvel?

DP: I'm not doing as much...in fact my last issue for Marvel was Marvel Comics *X-Men* #304, an an-

niversary issue. I'm just going to do an occasional cover here and there and maybe some backup stuff. I'd really like to work with Jeff Johnson again. We both worked on *Wonder Man* together.

TH: He was the penciller?

DP: He was the penciller and I inked the stuff. I really enjoy working with him.

TH: I caught an issue of that but you guys were on a break that issue so I didn't get to catch your stuff.

DP: It's really nice looking. I'm really proud of that stuff.

TH: Are there guys you like that you think your pencils go well with, and are there other guys that just don't seem to fit?

DP: Yeah, there are guys. My favorite inkers of all time are Art Thibert and Scott Williams. I'd like to be as good as they are one day. So that's the style I'm inking in. I started inking with a brush and then I had a job where I...I had an opportunity to ink Whilce Portacio and I had to start using a nib, and it wasn't that easy.

TH: A nib is?

DP: A nib is like a quill. It's like a pen you dip into ink. It was a big departure from a using a brush, but I really enjoyed...at the time I think

Scott Williams was doing it more and Art Thibert was experimenting with that stuff. There weren't too many people doing it so I decided...

TH: Bear is?

DP: Thibert. He did a lot of *X-Men* stuff and he pencils...

TH: Now I've got the name. I thought you were saying R.T. Bear, but it's Art Thibert.

DP: Everyone says that. They all call him Archie Bear or Art Bear.

TH: He must feel like an MGM cartoon character when he hears that.

DP: Yeah, he gets it from everybody. Artie's one of the funniest guys I know. I really enjoy working with him. We kid around, we stay up until like three in the morning just working and cracking up and doing comic books. I owe him a lot. He taught me a lot about inking.

TH: You don't get experiences like this in construction.

DP: No, not at all.

TH: So your leaving Marvel is sort of by mutual consent, now that you're moving over to Image?

DP: This is an opportunity where I can also pencil, which is what I always wanted to do. I mean I really hate to leave the *X-Men* because I'm still a big fan of *X-Men*, but at the same time I really like what Rob's

"YEAH, THERE ARE GUYS. MY FAVORITE INKERS OF ALL TIME ARE ART THIBERT AND SCOTT WILLIAMS."

"THIS IS AN OPPORTUNITY WHERE I CAN ALSO PENCIL, WHICH IS WHAT I ALWAYS WANTED TO DO."

AND I, BISHOP...

IF YOU'RE TELLING THE TRUTH-- IT'S NOT JUST YOUR LIFE YOU'RE RISKING...
... BUT THAT OF EVERY LIVING BEING...
...ON THIS PLANET.
ANNNND?
SO?
GROWING UP A MUTANT, CYCLOPS -- YOU KNOW MOST PEOPLE DON'T GO OUT OF THEIR WAY TO MAKE YOU FEEL COMFORTABLE.
NO ONE ON THIS GREAT GREEN EARTH OF OURS EVER WATCHED OUT FOR ME--
--WHY SHOULD I GO OUT OF MY WAY FOR THE REST OF THE PEOPLE ON THE PLANET?

doing, everything he's doing is state-of-the-art. I really like working with him, he has a lot of energy and enthusiasm. The guy is a workaholic, non-stop work. I remember one time I was at his studio, this is before I was working, I was just visiting and was working on some *X-Men* pages, and he has one of those treadmills. I noticed all the time the guy's working, and working a lot harder than anyone else I had seen in the business, and the next thing I know he's on the treadmill right next to my desk. I figured I'd kid around and I go, shit can't you work instead of doing the treadmill? He goes, I *am* working. He's on the treadmill going pretty fast and he was doing sketches for some of the other artists...

TH: So he was drawing and working out at a treadmill at the same time.

DP: Yeah. He never stops.

TH: That's something, but isn't he taking some time off now?

DP: He's going to take some time off from the studio. I don't know exactly what his plans are, but when he comes back, watch out. He's always improving. If you take a look at some of the *X-Force* stuff he did, which he's always really rushed on, then you take a look at just the stuff that he's putting out now like recent

(ON ROB LIEFELD) "HE'S ON THE TREADMILL GOING PRETTY FAST AND HE WAS DOING SKETCHES FOR SOME OF THE OTHER ARTISTS..."

issues, it's almost like a different artist. A lot of people just remember a lot of the *X-Force* stuff. If they could see this stuff, he's really getting pretty good. It's kind of scary.

TH: So his stuff is really coming together since Image?

DP: Yeah it's gorgeous, powerful stuff. I remember a lot of people had problems, they said this and that about the anatomy and everything, now he's got a real handle on that stuff. You look at the stuff...he'll explain certain things about a layout to you, or a page design, I don't know, I'm just very impressed by him.

TH: So you think he's not going to give up on...so he might not be doing comic book work on a regular basis, but he's not going to stop trying.

DP: He's always going to be involved in comics. He's like the leading force at Extreme Studios.

TH: We might as well talk about the *X-Men* #304. That's part of the 30th anniversary Avengers crossover?

DP: Yeah, it's a big issue.

TH: I was just reading about that and apparently they've started this at DC and I guess they're doing it at Marvel now, having these large meetings to decide like how to put together the storyline under two different editors and such. Were you involved in any of the meetings or did you guys, did the artists...

DP: No, because at the time I lived in Florida and basically the only people who would be going over that would be the editors and I guess Scott Lobdell and Bob Harras, who's the editor of the *X-Men*, and he's writing the *Avengers*. So he kind of takes care of that. It's a very big issue. They're using a lot of different artists on it. You'll get to see a lot of very, very good art.

TH: Is that one of things where you have like a million characters to draw?

DP: Yeah. I did the cover for this book, it was pencilled by John Romita, Jr. and there was so many, it was basically every character, it was a wrap-around cover.

TH: How about, I'm trying to think

of his name, they call him Chameleon or something? The guy who was drawn for one issue and then he finked on them.

DP: He what?

TH: There was one member, I think he was called Chameleon, he could absorb anyone else's super-power.

DP: Wasn't that the guy in *X-Factor*?

TH: Mimic might have been his name. I can't think of it, but he's considered an official member even though he was like a member for only 10 pages.

DP: Oh, I remember him.

TH: So they were all there. Do you have to get references on these characters? Not only are there hundreds of Marvel characters now but a lot of them have multiple costumes and changing looks. Do they send you samples like...

DP: Yeah, they send you everything. They send you samples of how all the characters look at the time, costumes. When someone like John Romita Jr. is drawing it, I mean there's no need to make any changes.

TH: He's very sharp.

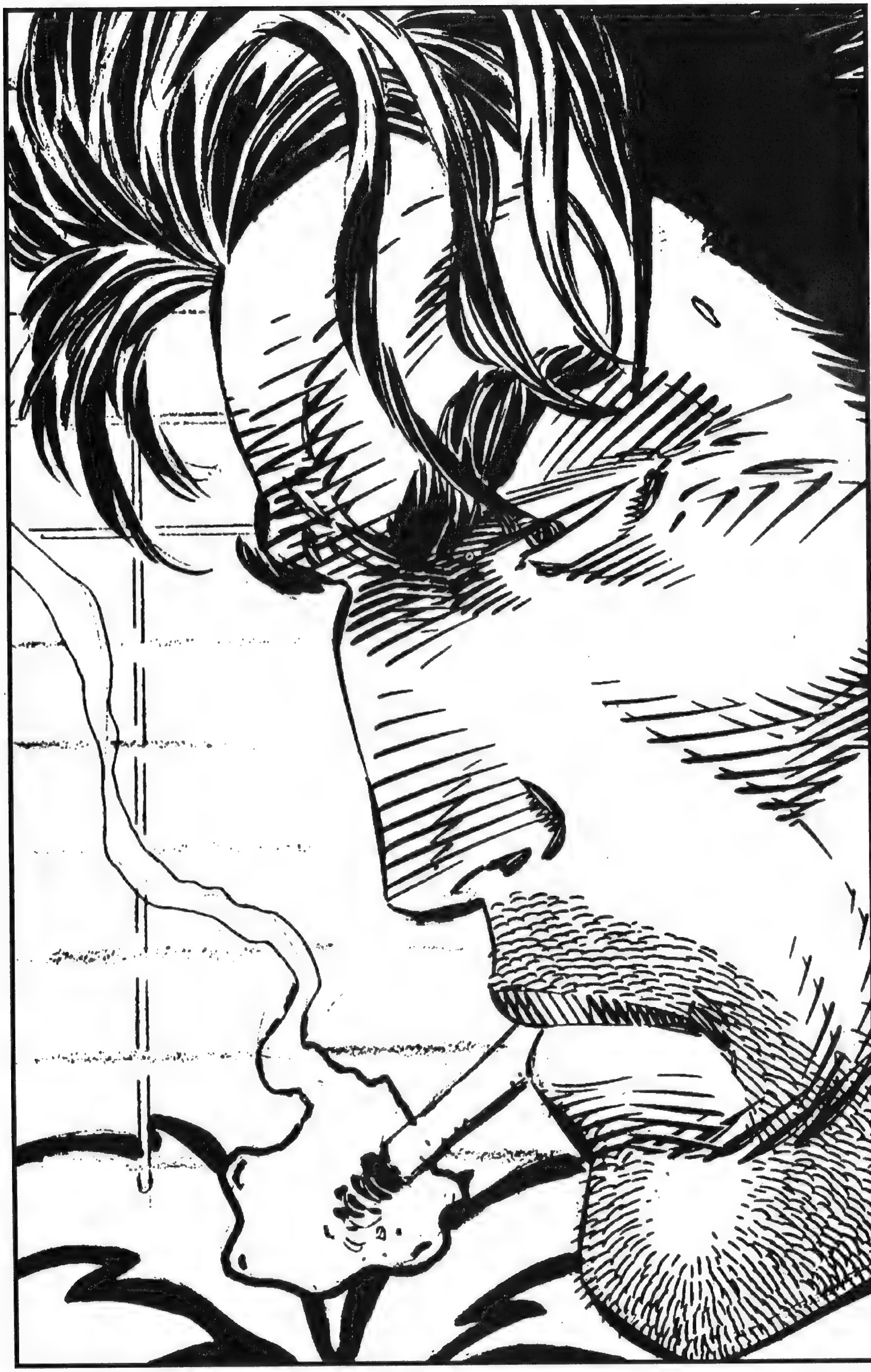
DP: His stuff is unbelievable. I'd like to see that whole book inked by Klaus Janson but I don't think they'd ever go for it.

TH: Yeah, Klaus is very good. A lot of the work that he did on the *Dark Knight* was kind of overlooked just because everyone was so excited about Miller.

DP: The *Punisher* "War Zone" is an excellent showcase for John Romita, Jr. and Klaus Janson. That's also my favorite stuff.

TH: I skimmed through a lot of the comics when I was editing *Amazing Heroes* and I was impressed by "War Zone" and actually I never really liked any of the *Punisher* comics

"THEY SEND YOU SAMPLES OF HOW ALL THE CHARACTERS LOOK AT THE TIME, COSTUMES."



before that.

DP: They had a real gritty feel, similar to what Frank Miller would do with *Daredevil*, *Batman*.

TH: Yeah, the art and the storytelling had an interesting tone. It was a very bitter feeling, it was like a really unhappy character and it came off well.

DP: He's not the most well-adjusted character in the Marvel universe. I think they did that purposely.

TH: Oh yeah. That's why I liked it. It really added a different dimension to it.

DP: That's the Punisher I'd like to see all the time.

TH: Let's see, you were illustrating the issue, was it one of those rush jobs?

DP: Yeah, everything seems to always be late, but I got to work on John Romita, Jr. on that issue, which is just a blast. Brandon Peterson and I did some pages for it. A lot of people worked on it and I can't wait to see the thing printed.

TH: You think it's going to come out well?

DP: Oh yeah. I think it's going to have a hologram on the cover too. I think that's what's holding it up right now.

TH: They've been getting better with holograms. I saw one of *Cable* recently and I did think it looked better than the *Spider-Man* ones which they did last year.

DP: I don't really want to give away the ending because I did the last pages of it.

TH: You got to do the big part.

DP: I got to do the beginning, some of the middle, and the very end.

TH: Was that done just because there was so much to do and so little time that it was best to divide up the work?

DP: Yeah. I think Jae Lee did some pages for it.

TH: Was this the first chance you've had to do the *Avengers*?

DP: Actually yeah. You know what? I didn't even get to draw them in this issue.

TH: They just didn't happen to be in the chapters?

DP: Yeah.

TH: That's too bad, and now you're making a break for Image.

BISHOP, YOU UNDERSTAND!
WHEN YOU FIRST ARRIVED HERE, YOU KILLED DOZENS OF MUTANTS. YOU SAW THEM FOR THE OUTLAWS THEY WERE, AND HAD THE STRENGTH AND CONVICTION TO PUNISH THEM ACCORDINGLY.
I EXECUTE
ESCAPED CO
--TRIED AND SEN
IN MY ERA, COLO
I FULFILLED MY
GATION AS A
OF THE XS

DP: It's kind of over and done with now.

TH: How do you feel about Image's production qualities?

DP: I think they have the best paper and the best coloring in the business. I think what'll happen is everyone else is going to start paying attention to that and it's going to change a lot of the business. I know if I was a young kid, I'd look at a book like that where the colors just jump off the page and hit you. The colors are so vibrant you're drawn to them. The kids now are not the same kids who were growing up 10 or 20 years ago. Now they've got MTV. They see a lot of hot flashy images, a lot of color, a lot of graphic design, and that's what they expect. So when you go to a comic book, it should at least have that same high energy level.

TH: So why would kids even buy comic books now? Some people are saying you know, they've got video games, they have MTV.

DP: Well, you know you can do anything with comic books. There's nothing you can't do with them. I know there are some companies out there that have certain guidelines to how each page will look--you're not supposed to bridge panel borders, you can only do it in a six grid formation, and so on. If you do something else you have to kind of run it by them. The thing is this is comic books. It's not like a movie screen. I guess the whole reason why they say you can't break the panel borders and you have to stay in that six grid formation is they say well a TV screen never changes, you still get all that impact. But this isn't TV, this is comic books and we can break that, we can change that.

TH: Yeah, you don't turn the page on the television either.

DP: Yeah, I was talking to Jimmy Palmiotti and he said same thing I always thought, take advantage of the medium you're working in. Take every opportunity to use it in every way. Don't do television if you're doing comic books.

TH: How do you feel about guys like Neal Adams? You might remember his stuff from the '70s. He was the guy who really started play-

ing around with panel arrangements.
DP: I remember the *Batman* issue he did. The big figures of Batman. Yeah, he'd break panel borders. He'd incorporate photographs with it when he thought they were necessary.
TH: The one thing that did last was his design on Batman. It's pretty much the same one that's been used ever since.
DP: Yeah, the way they draw the mask now, they way they put the wrinkles in the forehead.
TH: Yeah other people would do that but he was the first one to make it look like the mask was actually frowning with him as opposed to that cartooney effect.
DP: Yeah that's something that TV can never do. I mean you can't design a mask that's going to be that tight on somebody's head where you can see forehead wrinkles.
TH: It's artistic license.
DP: Yeah.
TH: As for look, there's an *X-Men* TV show now. How does that capture the look of the characters? It's a very, very bright looking show.
DP: Yeah, my sister watches. I think just about every young kid watches the *X-Men*. I like that one. I'd like to see it kind of done like they do the Batman animated show.

"I THINK JUST ABOUT EVERY YOUNG KID WATCHES THE X-MEN."

TH: How's that?
DP: Well, I think Steve Rude did the designs for Batman, or he helped, or he did some of them. There's just a whole look and feel to that *Batman* series. Have you seen it?
TH: Oh yeah. I don't know who did all the designing. I'm sure they looked at Steve Rude's sketches for *World's Finest*.
DP: Well, I know he actually was commissioned on it.
TH: I'm not surprised. It has a lot of feel...
DP: It has like an Alex Toth feel to it.
TH: When he did *World's Finest* I know he very specifically went for a Max Fleischer Superman look to the point where he was trying the Max Fleischer Superman 'S' on Superman's chest. They kind of told him no you're going to have to do the standard Superman 'S', but aside from that they let him have his freedom, and that's the intention of the series, to do a more stylized version of what Fleischer was doing.

THE POINT IS, I WAS WITHIN MY JURISDICTION...
...I WAS OBEYING THE RULES AS DICTATED BY THE SOCIETY IN WHICH I LIVED.
JEAN IS MERELY SUGGESTING YOU DO THE SAME.

DP: Yeah, I'd like to see that done with the X-Men. I know that they took two years or so to develop that *Batman* series before they even aired the first episode. I just know that as far as the *X-Men* TV series, they had virtually no time to really de-

sign a certain look for the show.

TH: The Batman people had the advantage of that movie...

DP: Yeah, and that movie being such a success.

TH: Yeah, they said the movie will come out such and such a time, we come out in the Fall, we get the big push, whereas the *X-Men* series, the cartoons series is the big push. The X-Men is very standard, but it's state-of-the-art standard, whereas the Batman is a little out of left field and they were taking a risk, but it looks like it paid off. Do you notice the fans of the X-Men cartoon show checking out the comics because of it?

DP: Yeah, it's like cool to like the X-Men now. It's a cool thing whereas before it was, oh comic books, what's that? Now everybody knows because of the movie *Batman*, and because of the *X-Men* cartoon series. So people are all into it. There's X-Men video games. I don't know if there's a Batman one, I'm sure there is.

"YEAH, IT'S LIKE COOL TO LIKE THE X-MEN NOW. WHEREAS BEFORE IT WAS, OH COMIC BOOKS, WHAT'S THAT?"

TH: Yeah there is a...I don't know if there's an arcade Batman though.

DP: I mean it's just reached over into different markets and I think it's just going to get better and better.

TH: Yeah, the toy lines increased the awareness too. It used to be a really weird thing that the X-men were like king of the hill in comics,

but you step three feet outside of comics and no one knew who they were. I mean even Spider-Man was known.

DP: That's why I like working on the X-Men. People say, well what do you do for a living? Oh, I draw comic books. They go, which one are you working on? I say the *X-Men*. They go, oh the *X-Men*. They've heard about it. I remember I read an interview with John Byrne and he'd tell them what he does and they'd go oh, and he said he'd rather tell them he's a gynecologist and they wouldn't ask you any more questions.

TH: Even back in the '30s and the '20s when strips were a humongous thing because it was the cheapest kind of entertainment, cartoonists tended to lie a lot about what they did for a living.

DP: The people at Image right now are working on an animated TV show. I know Rob is having talks with a lot of animation companies. I can't wait to see *Youngblood* or something like that.

TH: Does *Youngblood* look like the best possibility at this point?

DP: It is highly possible that *Youngblood* will be on television. I know that there's talks about other things, a movie maybe. I don't know. I know Rob was with Steven Spielberg and Amblin Entertainment. He's got deals going with them.

TH: This is the same part of Steven Spielberg's productions that make say the Tiny Toons Adventures?

DP: I don't know. I'm talking like live action.

TH: Live action?

DP: Yeah, live action.

TH: That's kind of a high budget thing, wouldn't it be? Because that's a big team.

DP: Well, what he has going right now is a book called *Dooms IV* and I know that they've already bought the screenplay and they're working on that now. I think there was a press release a couple of months ago about that. Steven Spielberg and Rob Liefeld are co-producing the movie.

TH: I heard one of the other reasons for his sabbatical is to work on deals like this so that he can take off times from deadlines and talk these things out. Are you hoping to write your own characters?

DP: Well, I'm going to do Prophet.

TH: You were talking about possibly writing a series.

DP: I have a series in mind. I'd like to kind of keep that under wraps but I have something new I'd be working on as soon as I finish up some of the Prophet stuff. I'd like to stay on Prophet and learn a little bit more and then keep going.

TH: It's the ambition of a lot of people to do basically the entire comic themselves.

DP: Yeah, that's what I always wanted to do. If I can, I think I'm going to color the whole thing as well.

TH: So everything except the lettering.

DP: And maybe I'll give my father the lettering.

TH: You must have read those...how did you feel about John Byrne when he became like this only person working on the *Fantastic Four*?

DP: I really liked it. I thought it was great. He's got a lettering pro-

"I HAVE A SERIES IN MIND. I'D LIKE TO KIND OF KEEP THAT UNDER WRAPS BUT I HAVE SOMETHING NEW I'D BE WORKING ON AS SOON AS I FINISH UP SOME OF THE PROPHET STUFF."

gram that does his lettering, but he used to do, I think, all the lettering on *Doomsday Plus One*. He did all that stuff himself. He knows how to letter. I don't think he does the coloring.

TH: No, that's right. He did everything except the coloring, but it was pretty unprecedented at the time. I was a fan and I never had seen one person, just one person, working on a super-hero before.

DP: Now there's more people doing it. Walt Simonson does it all the time. He writes, pencils and inks.

TH: That's right. Byrne and Simonson are obviously way above average and that's a pretty big thing to be compared to. So I guess that's why you're working on the pencilling for now.

DP: Yeah I've got to get the hang of that. I'm still learning as far as inking, but I have a lot more to learn as far as pencilling.

TH: Do writers ever not understand things about art that is obvious when you go over the scripts, like they don't understand how long it would take to draw something or how much room it needs?

DP: I don't think writers or editors really let themselves worry about how long it's going to take to draw something. It's not a concern of theirs. I don't think it should be. But a lot of times writers will try to cram way too much information on a page. Sometimes you can do it, sometimes it's just too much and it's too much information even per panel that they want. Then it's not so much fun to work with them. Actually there's a lot of writers like that.

TH: A lot of fans want to see writing in the book, but they also like splash pages too.

DP: Yeah, they also like that. I'm just talking about like when a writer will describe a panel and he'll say they want an upshot or a so and so. He'll list about 10 different items that he needs in just one panel.

TH: Yeah page 7, panel 17, please draw 300...

DP: Yeah they'll give you like two paragraphs for that one panel and there's like 10 more panels on the page just like it. So that becomes a

problem. I think most pencillers would rather work from a plot instead of a full script.

TH: That's what they call the Marvel style--to plot the book, and then have the penciller draw it out, and then have the writer script it.

DP: Yeah, then the penciller who is working on it can tell part of the story his own way. The fellow who scripts it, who's usually the person who came up with the plot, can come in and finish up with the penciller.

TH: Is that still the Marvel method that you know of?

DP: There's still a lot of people who do full scripts. I think Dan Chichester will write a full script. Then there's people who just write plot outlines. I think it's about half and half.

TH: There's advantages and disadvantages to each method. What kind of scripts are you working with over at Extreme Studios?

DP: Well at Extreme Rob's got this vision of Prophet, what he's all about. He's had this story in his head for about a year and a half now. We're doing it...since he's writing it and Rob is doing thumbnails for the book. Thumbnails are basically a little drawing of what the page would look like a little bit bigger than the size of your thumb. So it's a rough outline of gestures, of what the characters are running around and doing, or sitting down and talking. I'll take that and I'll go from there and illustrate the page. While I'm working on it...I have the luxury of having the fellow who's writing it right there with me. There's nothing really written down. It's basically us going over it and talking about it.

TH: That sounds actually a lot like the Marvel method when Marvel was just starting out, with Stan Lee and Jack Kirby, and so of course Stan always knew what Jack was doing and vice versa.

"THERE'S STILL A LOT OF PEOPLE WHO DO FULL SCRIPTS. I THINK DAN CHICHESTER WILL WRITE A FULL SCRIPT."

DP: I mean I really enjoy it this way. When I eventually do my own book, I'll probably have the whole thing written out, full script, and go from there.

TH: In essence you are doing a lot of storytelling now. You're the one who actually puts the story on paper and develops it that way. Obviously this gives you a chance to give Rob some feedback on his story.

DP: Yeah, but it's still really Rob's baby.

TH: Do you think Rob might know things about this character that he's not even telling you yet?

DP: No, he tells me everything. I get along with him really well. I think a lot of people have this image of Rob Liefeld as kind of a young punk or something. A lot of people can't understand his success. I was one of them too. I thought, oh my God this guy is my age, he's done this, he's done that, he's pencilling *X-Force*, he went out and started his own company. No one knew how well that would work out. It worked out great. A lot of people think there's something wrong. It's human--you see this guy and you get a little jealous. Then you meet the guy and by this time you've heard all sorts of horrible stories about how he's done this to this person, or said this about that. You meet him and you go, hey, he's nothing like these stories. He just has a great love for comic books. He's very good to everybody. I think he's by far the most generous person over there at Image. He helps people out. Young artists will stay at his house. He'll make sure they stay at his house with him. When they move into the city he's got a place where some of the newer artists...I mean these are all very young guys. He's got a place where they can stay before they find their

"I JUST WISH THERE WERE TWO DAN PANOSIANS. I COULD DO THE X-MEN AND I COULD DO ALL THE STUFF I WANT TO DO AT IMAGE."

own place. It's like a big family over there. It sounds like I'm in love with the guy or something, but it's like a big family at Extreme Studios.

TH: It's like what you're talking about with Marvel only even more pleasant.

DP: It's like a comic book utopia over there. People live, eat, sleep, drink, you know.

TH: So when did you meet him? Did you meet him when he was over at Marvel or after he got to Image?

DP: I met him when he was at Marvel. Like I said he called me up one day and he said I'd like you to do some of these pages. Nothing ever happened with it and I was like, ahh I wanted to work on that stuff, but that's just how things go. I saw him a few times up at Marvel right around the time he was shooting the Levi's 501 jeans commercial. I guess he was kind of late on his last issues of *X-Force* and they needed an inker so they called me up and said would you like to ink it. I was very excited about doing that. We started talking more and more and at the same time he was starting Image Comics and he had asked me if I'd like to come over and do that stuff with him. I wasn't inking any X books at the time and I was like, gee, I'm finally getting into the X-Men office and now here's an opportunity to go start this new comic book company, and I didn't know how well it'd do or anything. I thought it was taking a really big chance.

TH: Yeah, at the time it must have seemed risky.

DP: Yeah, it was because at that time you couldn't do both. Marvel would really frown upon that because here was their main guy who was leaving and they looked at it as kind of a slap in the face. Now there are people who work for Marvel Comics and they work for Image and there's no animosity between them. So I got to talk with Rob for about a year, and Rob was always friendly. He always invited me to his studio and I stayed at his house for a few times while I was working on the *X-Men*. I got along with him really well and he always left the door open for me to come and work for him. Finally I just said you know what, why not come out here and work with these guys? You know everyone wants to have fun, life is too short, might as well have fun while you're doing it. I don't regret the decision I made at all. I just wish there were two Dan Panosians. I could do the *X-Men* and I could do all the stuff I want to do at Image.

TH: It might happen. You're only 24 years old and the *X-Men* might come up again. Does Image or Extreme have a house style?

DP: No. I think there might be...there's like a look to Image comics that all the seven core guys, they all have sort of a look. Silvestri's different from Jim Lee. Larry Stroman's different, but now Larry Stroman's publishing *Tribe*. They're all kind of on the cutting edge of comic books. But now as far as Rob's studio is, there's a lot of people that draw similar to him but then there's the new guy Jeff Matsuda and he draws nothing like anybody else in the studio. When his stuff comes out everyone goes, oh this is innovative and new. Innovative and new is what generally takes off, like with someone like Sam Kieth. It's like, I haven't seen this before, it's kind of quirky, it's kind of weird. I like it. It's not like the standard book you see on the racks.

TH: I was amazed that he managed to break into comics without really

altering his style in any way. I was sure they're going to bear down on him eventually, but they didn't, and he was a hit.

DP: Yeah, I keep going into Rob's office and I go, Rob I want to take this book this way, and he goes, good take it that way. Then I come in the next week and I go, oh, I'm influenced by this I'd like to change it slightly, and he goes, Dan, do whatever you want to do. You know, complete artistic freedom.

TH: It must be pleasing that he's willing to trust you to draw the book the best way you see fit.

DP: Yeah. I'm really happy working over there. Art Thibert and I are art directing the inking department. There's some people up there, they have two inkers at the studio, Danny Mikki and Norm Rapmund. Those guys are really good. They don't really need any help at all. But there's new guys in the studio, they're apprentices and we're showing them the ropes. These guys are really becoming quite good. So not only are we both working on books over there, but we're helping out and overseeing a lot of the inking.

TH: So with Matsuda, I guess,

Liefeld's not too worried about a guy's artwork not conforming to a certain way as long as he thinks it's dynamic and appealing.

DP: As long as it's fun and exciting and he's all for it. Someone like Jeff Matsuda, again, he's not doing like a Jim Lee riff or a Rob Liefeld riff. He's doing Jeff Matsuda. I mean you get your influences everywhere. Like someone like John Byrne, I guess, was heavily influenced by Neal Adams.

TH: Yeah, he's sort of a Neal Adams/Jack Kirby mix.

DP: Yeah, and someone like Jim Lee was influenced by virtually everyone in the business. There's still only one Jim Lee. You got to take a little bit from everyone, and then after you do it for a long, long time it becomes your own. I'm still trying to find like a Dan Panosian. Let's hope he finds it soon.

TH: I think Art Adams might have been a big influence on the whole Image look and it's not like everyone takes a model sheet of Art Adams, but it's like he was the first one to take drawing in that particular direction. He's really good.

DP: He looks a lot at...someone like Art Adams looks a lot at Mike Golden.

TH: Yeah, and Golden is terrific too.

DP: Yeah, Golden's terrific, but there's no one else out there like Art Adams.

TH: Do you think that it's a good thing now that artists are going to have more chance to really flex the style that they naturally have? I mean, *Spider-Man* was not going anyplace until Todd McFarlane broke about 20 rules about drawing *Spider-Man.*

DP: Yeah, he broke all the rules and he still does. That turned everything around for *Spider-Man.*

TH: And all these guys are out to more or less to entertain, they're not trying to scare off readers or anything.

DP: Yeah, they're off to do it their way. Some people do it their way and it doesn't pay off, and other people do it their way and they're big successes.

TH: So is this a better time to get in comics as opposed to 10 years ago when you were just reading them?

DP: I think it's a better time because there's more comic book publishers. There's more opportunity for you to actually do work, get it published, and then you're actually getting experience at the same time. There's so many different influences now. I remember there was a time when it was John Byrne, Walt Simonson and Frank Miller--those were the top guys. Oh and Art Adams too. Now there's tons and tons of people out there. Actually there's a great appreciation now for older artists, people doing the very first comic books. People are going back and looking at that and going Jesus, that's really beautiful. Just incorporate some of that into what I'm drawing.

TH: Yeah there's just a whole bunch out there like Gene Colan, Jack Kirby.

DP: I'm talking about way, way back.

TH: Have you met Kirby?

DP: I finally met him. He's a great guy. I met him at...one of the fellows at Extreme Studio got married and Jack was at the wedding. Everyone surrounded the guy. He was telling stories about Marvel Comics, DC Comics, World War II, it was story hour with Jack Kirby.

TH: I know at Image they really did want to get Kirby in on it and I guess they finally did.

DP: They did. Everybody's inked his stuff. I saw pages by Jim Lee, Erik Larsen, Todd McFarlane, Rob's inked a few, I think Mark Silvestri's inked some.

TH: I guess the other big person, and he's still completely active, is Will Eisner.

***DP*:** He basically invented most of the comic artist's way of seeing and expressing things. He's completely great.

"ACTUALLY THERE'S A GREAT APPRECIASION NOW FOR OLDER ARTISTS, PEOPLE DOING THE VERY FIRST COMIC BOOKS."

JRJR
+
PANOSIAN

THANK YOU, PROFESSOR FELDER.